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reality, as well as name, a government of the people.

this our schools must strive if they would obviate the present waste and become effectual.

## ART EDUCATION

There seems to be something awry with the present methods of teaching art yet where the fault lies no one seems to be able to ascertain. The pendulum swings first to one side and then to the other, from academic rule to individualism run rampant. Every little while some one appears with a new theory which establishes a new régime, but after all little real advance is made. In fact, occasionally one hears someone suggest that there has been retrogression. It is not so much perhaps that the percentage of those who "arrive" is small (that few attain pre-eminence is true of all professions); but the futility of the effort expended by, as well as for, those who fall short of accomplishment is enormous and startling. The situation which Mrs. Montgomery Hare describes in her article on "Finding Positions for Art Workers in the Trades," in this issue of ART AND PROGRESS, is significant. The Alliance Employment Bureau has found it as difficult to find well-trained workers as to secure positions for applicants. It is again the tragedy of incompetency and of misdirected effort. To an extent this is inevitable, but the evil might at least be minimized. The teachers are in part responsible, but even more the system. Genius will, as a rule, find itself unaided, talent must be trained, neither need be pampered. To do a small thing well is obviously better than to do a large thing poorly. Only the first principles of art can be taught in schools, but these can be taught thoroughly. We have in America woefully few good designers; we have an amazing lack of capable artisans. The number is increasing, to be sure, but not in ratio to the student body. We are not thorough, we do not drudge; we are blinded by desire for originality. Great art does not spring from a level of simple mediocrity, but rather from high standards maintained in the entire field of endeavor. It is for

## WORK FOR 1910-1911

The American Federation of Arts with its hundred and more chapters is now a pretty strong organization, but the question is, what can it do? To merely hold a convention once a year at which certain subjects are ably presented is, all will agree, not sufficient, nor is the publication of a magazine enough excuse for existence. But the fact is that both the convention and the magazine are but the means to an end, means of intercommunication. They are essential but they are not final. What then can the Federation do? It can actively encourage the establishment of Art Museums or Galleries in cities where they do not now exist; it can urge strongly upon schools and colleges the value of courses in the History of Art as means to general culture; it can assist in securing the appointment of State Art Commissions; it can lend aid through experts to cities and towns desiring to secure a plan for systematic and artistic development; it can induce the establishment of Civic Theaters; it can send out exhibitions; it can furnish lecturers or lectures; it can powerfully influence public opinion and legislation. And it will do all these things through co-operation—a union of forces. Herein lies the value of organization.

## NOTES

### PUBLIC LIBRARY AND CITY MUSEUM

When the Free Public Library of Newark, N.J., was built care was taken that it should be of ample proportions. As a result, after the books, the library staff, and the readers had all been accommodated several rooms remained unoccupied. These rooms were immediately offered by the trustees to educational, philanthropic and other public service associations for meetings and exhibitions and were so used for more

than seven years, nearly four thousand meetings of varying character being held beneath the Library's roof during that time. But these rooms seemed specially purposed for exhibitions. A citizen of Newark, who had for years been an ardent collector, first made the discovery and offered to lend a valuable collection of rocks and minerals for exhibition therein. The offer was accepted, the Library providing requisite cases to display the specimens in one room. Next the assembly room on the fourth floor, at the suggestion of Monsignor Doane and through private subscriptions, was converted into a picture gallery, several loan exhibitions of paintings being secured. These exhibitions of paintings were the most notable of the kind ever held in Newark and continuing from year to year attracted thousands of visitors. The Scientific Collection was known as the "Museum," the exhibition hall as the "Art Gallery," and so the seed was sown. Next a fine print collection was given and installed; then in November, 1908, the collection of Japanese art objects assembled by Mr. George T. Rockwell was set forth as a loan. This seemed to have focused the interest which had gradually accumulated so that when the Art and Science Committee of the Library proposed to the Mayor and Council that this collection should be purchased by the City as a nucleus for an Art and Science Museum for the city, acquiescence was readily secured. A Museum Association was then formed into whose hands the property was placed. The first annual meeting of this Association was held in April, at which time its membership was 189 and its receipts from annual subscriptions and gifts \$18,000. Under the auspices of the Association three exhibitions have been held: Japanese Art Objects, the first purchase of the Association, February 24th to March 15th, visited by about 4,500 persons; an exhibition of paintings and bronzes lent by American artists, visited by about 5,000 persons, and an exhibition of family portraits lent by Newark citizens attended by about 700 persons. The Association has

bought 22 exhibition cases of the latest construction in which have been placed a large portion of the collection of Japanese art objects, and the purchasing committee has now been authorized to buy a certain number of paintings and bronzes by American artists as well as replicas of objects of industrial art. This would seem to conclusively prove the value of getting a building first and then assembling the collection, and also testifies to the service the Public Libraries are rendering the cause of art. There is no reason why every city should not have its public Art Museum. The Newark Free Public Library has set a stimulating example.

#### BOSTON WINDOW GARDENS

The Metropolitan Improvement League, of Boston, urges upon the Street Commission of that city the desirability or regulations that will permit window gardens under conditions that would assure safety and due regard for public rights. Authority over such matters, under the amended city charter, now rests with the Street Commission. Strange to say the Commission has adopted a policy of discouragement in regard to this very desirable form of civic embellishment. For some years past one of the great department stores has made a feature of window gardens, much to the gratification of the general public. This year the Street Commission prohibited the display and will not allow window gardens anywhere in the case of buildings on the street line. The League points out that window gardens have long been a delightful form of decoration in European cities and that recently the idea has become generally popular in this country. It notes that the charm of the street scene in New York and Washington has been immensely enhanced thereby. Since Boston is naturally one of the most attractive of American cities the League holds that this attractiveness should be maintained in all practicable ways, particularly in the summer, when thousands of tourists resort thither. It is noted